/85 cont'd/ 755
will then be divided between the Kūdiya, the members of the musical 782
band and the guests. After the patient has eaten the bread, the Kūdiya wraps the silver piece with blood on it, a piece of bread, salt, sugar and Bukhur into a white handkerchief and ties it round the patient's right upper arm. It must stay there for a week. This is called "El-'Aqd", which means pact or treaty, as explained above and signifies that the patient has executed her obligations towards the spirits who must, in turn, refrain from harming her.

/86/ In the evening the Kūdiya, members of the musical band and all guests will partake of the meat of the sacrificed animal. The bones are gathered carefully and buried in the earth.

About 9 P.M. the Kūdiya burns bukhur and fumigates the pa- 755
tient's face, armpits, legs and clothes. Any other woman of the assembly can also be fumigated by the Kūdiya for money. While fumigating the Kūdiya recites something, thereby calling the spirit for whose benefit the Zar is performed, and requests the guest to recite the "opening of the Quoran." She will ask the spirit's pardon and request them not to harm the patient's body, heart and head. (14)

Then the patient wears special clothes as required by her master 755
(the spirit in possession of her), when she enters the hall the music 786 ●
tunes in slow rhythm, controlled by the beats of drums and big frame 533
drums. Then the dancer of the band begins his task. He dances in 535
front of the patient and by his glances and movements of body and eyes charms her until she stands up and dances too. He never lets her escape from his magical or magnetical control, lets the dance get more and more frenzied and makes her imitate him. In the same way the music becomes faster, the drums louder and the flutes higher until a barbaric primitive ecstasy dominates the gathering. The dancer looks round for victims who fall an easy prey to his power. He is helped in his endeavours by drummers and frame-drummers

(14) For full details of the recitations see "Folklore" in Arabic by A.R. Saleh. Cairo/2nd edition, 1955, p. 120

/86 cont'd/ 755 786 533 535

who beat their instruments over the head of the victim until she loses her last restraint and also joins the hysterical group and eventually falls down totally exhausted. But still the demonic dancer goes round looking for new victims until there is no one left who can still dance. The music fades away and in one quarter of an hour the place is silent again. When a lady is exhausted and about to fall down, she is immediately helped by one of the assistants who hurries to lay her down, presses her head and says: "I swear to you King of the earth to forgive this patient and am ready to fulfill all your demands." The women who had been dancing utter some strange words in the Zar language which will be discussed later. [198]

After a short interval music and dancing will start again with each band playing for about one hour. The women change into the clothes demanded by every individual spirit. This will go on until midnight or 2 or 3 o'clock in the morning.

Six days later the Kūdiya again goes to the patient's house. In the afternoon she prepares a small kursi with sour milk and different kinds of sweets. Candles are lit until bed-time. Bukhur is prepared the next day and the Kūdiya unties the handkerchief. During the following year a goat or sheep must be sacrificed. 755 782

/87/ Conclusions:

1. The word: Etymologically the word Zar seems to be derived from the Arabic "Zara" = or "Ziyara" = a visit. It is probably an Arabic loan-word derived from the ancient Agao religion of the Pagan Kushites of Abyssinia, whose sky-god was called "Zar." This word is also used by the Christian Abyssinians to denote evil spirits. 755 776 [192]

   Dr. Cerulli tells us that in Abyssinia the worship of the gods of the Kushitic tribes was continued by the conquerors who only later in history brought about some changes. These gods became minor deities or nature spirits, while their former place was occupied by the gods of the conquerors; thus it happened that [171]

9: Klunzinger D-5 (1863-1875) 1878
MR13 Fellahin MR13
Upper Egypt

or mausoleum of the sheikh, as the saint is called, booths and tents are erected, and the spot where he is buried is crowded with devout visitors. At night the halls of the mausoleum are lighted up, all the lamps above the tomb being lighted; the citizens crowd to the spot, listen to the reading of the Koran, and give themselves up to the intoxication of the *zikr*, a kind of religious dance which will be described afterwards. Coffee and sherbet are served out in the booths, and dancing-girls, singers, and instrumental performers attract the people, the stalls of the dealers in fruits and confectionery extend far into the city; all the shopkeepers have provided large supplies of goods; foreign traders expose their commodities; the festival assumes the appearance of a fair. The nearer the feast the greater the throng of people that assembles from far and near. Every hour brings more new-comers, many of whom advance in solemn procession, horsemen and flags in front, with drums, musical instruments, and women behind, who express in a melancholy chant their longing regards towards the sainted sheikh, or utter quavers of joy. The flags and the sheep that are dragged along in the procession are intended as offerings for the saint, in fulfilment of a vow made for a prayer granted in the course of the year. When the attendants of the sheikh, as sacrificial priests, have taken as much as they want, the remainder is divided among the struggling people.

At the place where the festival is held boys and youths amuse themselves on a large swing, the smaller and the girls enjoy a kind of see-saw; on the level unused area of the graveyard the equestrian performers go through their manœuvres. Clad in a wide flowing blouse, with the sleeves thrown far back, their feet planted on the broad flat stirrups, as they sit in their saddles that rise into a high pommel before and behind, holding upright in their hands a long pole, these performers ride at full speed, one after the other, from one row of people to the opposite. They display their dexterity by suddenly stopping their flying horses when close beside the frightened crowd, in accomplishing which their pole serves as a support, and by raising the dust in clouds causes their daring to be visible to a distance.

9: Klunzinger D-5 (1863-1875) 1878
MR13 Fellahin MR13
Upper Egypt

779 curses and threatenings against unbelievers, but often also deeply moral ideas and regulations, and wonderful poetry. The statutes of the Koran, the religion of Islam, are apt to lead adherents of the faith to hypocrisy and fanaticism, and interpose the barrier of fatalism and superstition to effort and progress (this, however, is contested by enlightened Mohammedans); but this religion, more, perhaps, than any other, has acted as a bond of union, has formed and united nations together, and has been able to preserve the old patriarchal virtues up to the present day, of which respect for old age, hospitality, and to some extent also female virtue, are the most to be commended.

Another religious reading is the *mulid*, that is, the genealogy of the Prophet, in which the forefathers of the latter, from Adam onwards, are enumerated and their praises sung. [793] [796]

● 786 796 Among the favourite devotional observances are those well-known religious gymnastical exercises called *zikr*. Those taking part in them form a circle or a line. At one end the leader (*munshed*) of the singing seats himself, and sings an ode, which at one time is deeply poetical and religious, at another, through images and similes, like the Song of Solomon, becomes lascivious and indeed obscene. The people sit with their legs crossed, and keep time to the melody of the singer with an uninterrupted "Allah," at first slow, solemn, in a deep bass, turning the head alternately right and left. Gradually the time and the movement of the head become quicker, the upper part of the body takes part in the movements of the head, the "Allah" becomes an "A A Allah." They then assume a kneeling posture and move the body madly about, still keeping time, however, and each like his neighbour. In the third stage the company of pious gymnasts rise to their feet, and their movements become more and more frantic. They pant, they moan, they groan, their voices sound hoarser, they stutter, they yelp out, "Ha, Ha, Allah," and thus for hours the frenzy continues. One or other of them is now sure to drop, becoming giddy, or being attacked by spasms and convulsions. This, however, attracts [787]

9: Klunzinger D-5 (1863-1875) 1878
MR13 Fellahin MR13
Upper Egypt

little attention, since the person possessed or "disguised" (*melbûs*) will recover of himself, or if it lasts too long, somebody shouts into his ear the Mohammedan confession of faith. As soon as he can repeat it in his turn the evil spirit leaves him, and he is again an ordinary man as before. 786 796 787

ENTERTAINMENTS OF THE WOMEN.

While during the weeks before a circumcision or a marriage the men are thus spending the nights in pleasures and amusements, the women also get up *fantasieh* in their own manner among themselves. They meet together every day (seldom by night) in the house where the entertainments are given, where they sing, beat the darabuka or hand-drum and the tambourine, and dance too, it may be, like the professional dancing-girls, rattling their castanets. This for the most part, however, is only done by women of the lower ranks, those of the higher listen and look on. Men must not be spectators, not even the master of the house. The professional singers (*almeh*), more virtuous than the dancing-girls, generally exhibit their powers only in the harem, and the men listen to their charming songs through the latticed windows of the women's apartments. 527 [534] [535] [533]

On the occasion of festivities among people of lower rank, especially country people, a man, on the other hand, may witness a public dance of women, veils, however, being worn. The scene is the court-yard or other open space. Late at night, after the evening prayer, the male spectators who choose to come seat themselves in a circle or semicircle, a fire being kept burning near by in order to heat coffee, to furnish lights for pipes, and occasionally to dry the kettle-drums rendered damp by the night-dew. On one side of the circle stand, thronging closely together, the ballad singers or improvvisatori, who at the command of a leader repeat for hours on end a verse manufactured by himself, always in the same melody, for instance:— [533]

"She (the loved one) has made me a cap
Handsome as the castle of Mohammed Ali."